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**OLD**  
**DEVONSHIRE DANCES**

*A Selection of the Old Devonshire Dances*

Edited by

**MILDRED BULT.**

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# OLD DEVONSHIRE DANCES

(CURWEN'S EDITION, 5640.)

EDITED BY

MILDRED BULT.



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# OLD DEVONSHIRE DANCES.

## DIRECTIONS FOR THE DANCES.

THE quaint old country dances performed in a certain village in North Devon at such festivals as harvest homes, flower shows, choir suppers, etc., have always had for me a peculiar charm. Of late years, much to the disgust of the older inhabitants, these dances have nearly all been omitted, the modern valse and lancers taking their time-honoured place. I have been fortunate enough to have several of the dances described to me by an old woman who, in her younger days, was devoted to the Terpsichorean art.

I have taken the "Circassian Circle" and "Temête" for many years with the children, not only of the dancing class, but also as good physical exercise, and, at the special request of the children, as a preparation for our annual Christmas party. The children, like the village folk, *all* wish to join in; there is something in the simple rhythm and movement which appeals to them. For this reason the following dances are recommended in preference to "Sir Roger de Coverley" or the Swedish dance, in which but two couples are engaged at the same time.

### I.—"THE TEMPÊTE."

Company stand in fours across room, facing each other.

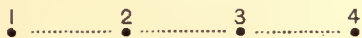


FIG. 1.

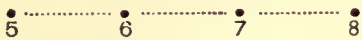


FIG. 2.

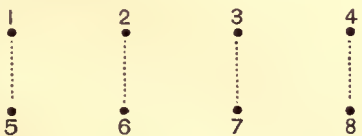


FIG. 3.



(1) Fours join hands; advance and retire twice.

(2) Take opposite partner, gallop eight steps to right, swing round for eight beats, gallop eight steps to left, and swing round.

(3) Middle four cross hands and march or gallop eight steps with right hands joined, and eight with left hands joined. Outside couples swing round.

(4) Fours again join hands and advance and retire. The second time of advancing those facing top of room raise arms to make arches, under which the others go. Repeat until end of room reached, when gentleman crosses behind lady and so changes places, ready for return set.

*Old Devonshire Dances.*

### II.—"THE CIRCASSIAN CIRCLE."

Company arranged in couples round room; ladies on right side of gentlemen, *e.g.* :—



(1) Couples join right hands, and form fours all round the circle. Promenade or gallop round for eight beats.

(2) Change hands and repeat. Eight beats.

(3) Set and turn partners.

(4) Ladies' chain. Ladies, giving right hands across, cross over to opposite gentleman, giving left hand to him, while he turns the lady under his arm, using right hand.

(5) All waltz or swing round, each couple moving one place; that is, couple 1 and 2 change places with couple 19 and 20, and couples 3 and 4 with 5 and 6, etc.

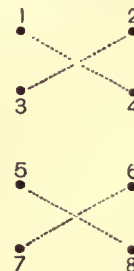
The dance is then repeated, only 19 and 20 will be dancing with 5 and 6; and so on.

Rhyme used by villagers for helping strangers :

Cross hands,  
Back again;  
Set to partners,  
Ladies' chain.

### III.—"CROSS HANDS."

(In neighbouring village danced holding handkerchiefs, and therefore called "Handkerchief Dance.")



Partners stand opposite each other, as in "Sir Roger de Coverley."

(1) 1, 2, 3, 4—5, 6, 7, 8, etc., give right hands across, and proceed as in (1), (2), (3) of "Circassian Circle." This may also be done holding handkerchiefs or ribbons.

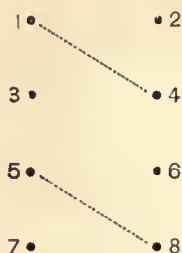
(2) Couples 1 and 2, 5 and 6, 9 and 10, etc., gallop down centre to end, and back again.

(3) Swing round, each couple moving one place, e.g., 1 and 2 take place of 3 and 4, 5 and 6 place of 7 and 8, etc.

IV.—"HASTE TO THE WEDDING."

(Partners opposite as in "Cross Hands.")

(1) No. 1 bows to No. 4, 5 to 8, etc. Both stamp,



clap, and turn round on heel (2 and 3, 6 and 7 look on). Couples 1 and 4, 5 and 8, etc., swing round.

(2) 1, 2, 3, 4 cross hands; also remaining couples.

(3) 1 and 4, 5 and 8 gallop down room and back again.

(4) 1 and 2, 3 and 4 swing round slowly, 3 and 4 taking the place of 1 and 2, etc.

Repeat whole with fresh couple.

V.—"THE TRIUMPH."

(Position as for previous dances.)

(1) 1, 2, 3, and 4 cross hands.

(2) 1 and 4, 5 and 8 gallop down room; only No. 3 follows couple 1 and 4, and No. 7 follows 5 and 8, while 2, 6, etc., are left standing.

(3) When end of room is reached, the three turn, the lady giving her free hand to the gentleman following—the two gentlemen then join their inside hands and form an arch over the lady's head. The three return thus in triumph to their original places.

(4) When places are reached, swing own partner and move up or down one place as in previous dance.

VI.—FOLLOW MY LOVE.

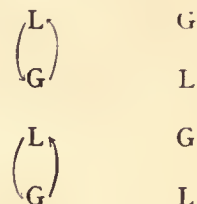
1. Second gentleman takes top lady and both march four steps down middle and four steps back followed by first gentleman. At 4 steps back, first gentleman walks backward (see photograph).

2. First gentleman takes his own partner and goes four steps forward and back again, while the second couple form an arch under which they pass.

3. Both polka, changing places, and the first lady repeats with the third gentleman, etc.

VII.—BRIXHAM REEL.

1. Children stand in fours.



Make the figure of eight, turning the shoulder well and using a polka step.

2. All join hands and polka round; end off in first position, but with each dancer having moved on one place. Repeat dance *ad lib.*

MILDRED BULT.

LIST OF ILLUSTRATIONS.

1. **The Tempete.** (a) 1st position; (b) 2nd position; (c) 3rd position; (d) 4th position.

2. **The Circassian Circle.** (a) 1st position; (b) 2nd position.

3. **Cross Hands.** (a) 1st position; (b) 2nd position; (c) 3rd position.

4. **Haste to the Wedding.** (a) Same as 3a; (b) same as 3b; (c) same as 3c.

5. **The Triumph.** (a and b) same as in No. 3; (c) same as 3c, only remaining gentleman should follow immediately behind couple until end of room reached, when position (d) is taken.

6. **Follow my Love.** (a) Same as 3, 4, and 5 a; (b) showing 4 returning steps of first figure; (c) next position.

7. **Brixham Reel.** (a) In position to start making figure of eight; (b) circle.

Old Devonshire Dances.

( i )



THE TEMPETE—1st Position.



THE TEMPETE—2nd Position.



THE TEMPETE—3rd Position.

*Old Devonshire Dances.*



THE TEMPETE—4th Position.



THE CIRCASSIAN CIRCLE—1st Position, "Cross Hands."



THE CIRCASSIAN CIRCLE—2nd Position, "Setting to Partners."

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



1st Position for CROSS HANDS, HASTE TO THE WEDDING, THE TRIUMPH,  
AND FOLLOW MY LOVE.



2nd Position for CROSS HANDS AND THE TRIUMPH.  
3rd Position for HASTE TO THE WEDDING



3rd Position for CROSS HANDS.  
4th Position for HASTE TO THE WEDDING.



4th Position in THE TRIUMPH. Triumphant return of the ladies.



2nd Position for FOLLOW MY LOVE, and clearly showing position of "following" gentlemen in THE TRIUMPH.



3rd Position in FOLLOW MY LOVE.



1st Position in BRIXHAM REEL.



2nd Position in BRIXHAM REEL.

# OLD DEVONSHIRE DANCES.

## I. THE TEMPÊTE.

Piano.

The first system of music for 'The Tempête' is in 2/4 time with a key signature of one sharp (F#). The piano part consists of two staves. The right hand features a melodic line with several trills (tr) and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. The dynamic marking *mf* is present at the beginning.

The second system continues the piece. The right hand has more trills and slurs. The left hand features a *f* dynamic marking in the fourth measure, indicating a fortissimo section.

The third system shows a change in dynamics to *p* (piano) in the right hand. The left hand continues with a steady accompaniment.

The fourth system features a *f* dynamic in the right hand, which then reaches *ff* (fortissimo) in the left hand towards the end of the system.

## II. CIRCASSIAN CIRCLE.

The first system of 'Circassian Circle' is in 4/4 time with a key signature of two sharps (F# and C#). The right hand has a melodic line with slurs. The left hand has a bass line with chords and rests. The dynamic marking *mf* is present.

The second system continues the piece. The right hand has a melodic line with slurs. The left hand has a bass line with chords and rests. The dynamic marking *f* is present.

## III. CROSS HANDS.

The Quaker's Wife.

Musical score for "The Quaker's Wife" in G major, 6/8 time. The piece is marked *f* (forte). It consists of two systems of piano accompaniment. The first system includes a first ending (1st) and a second ending (2nd). The second system continues the piece with a final cadence.

## IV. HASTE TO THE WEDDING.

Musical score for "Haste to the Wedding" in G major, 6/8 time. The piece is marked *mf* (mezzo-forte). It consists of two systems of piano accompaniment. The first system features a rapid, rhythmic melody in the right hand and a steady accompaniment in the left hand. The second system continues the piece with a final cadence.

## V. THE TRIUMPH.

Musical score for "The Triumph" in G minor, 4/4 time. The piece is marked *f* (forte). It consists of two systems of piano accompaniment. The first system includes a first ending and a second ending marked "2nd time *8va*". The second system continues the piece with a final cadence.



### VI. FOLLOW MY LOVE.

Musical score for "Follow My Love" in 4/4 time. The score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The melody is primarily in the treble clef, featuring eighth and quarter notes with some rests. The bass clef provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

### VII. BRIXHAM REEL.

Musical score for "Brixham Reel" in 6/8 time. The score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The melody is primarily in the treble clef, featuring eighth and sixteenth notes with some rests. The bass clef provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).





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